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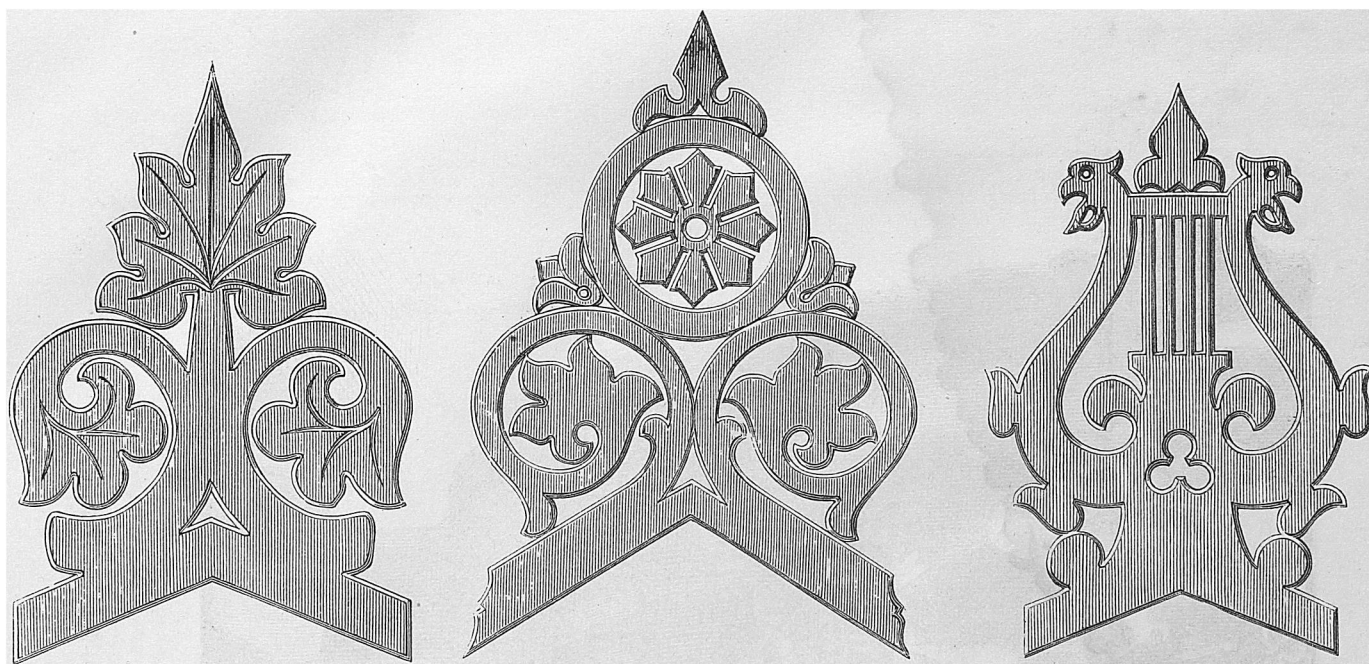
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Nos. 24—26. Designs of Gable Finials in Wood Sawings by Mr. Posselt, Hœxter.

VARIOUS.

Paris Monuments.

Now that so many objects of art in Paris are lost for ever, a few words from the Times upon the fate of some of the principal monuments will be found interesting.

The glorious Louvre has escaped thanks to the energy of M. Barbet de Jouy; had the renowned gathering perished by flames an irreparable loss would have been inflicted on the world. Happily, the most precious *chef d'œuvres* rest in the arsenal of Brest, where they were deposited before the siege, and from which in case of need they could be again transported. The greater part of the pictures, and many most important, still remain on the walls. The Art Library of the Louvre has gone — it contained an invaluable collection of prints, books, portraits, and other authorities of the highest importance to the student.

Compared with other losses the Tuileries is hardly deplored, though it contained enough to make the reputation of a city. The Pavillon de l'Horloge, the work of Philibert Delorme, was a masterpiece, and contained the Salle des Maréchaux; and as a monument of the period the saloon of Louis XIV. was without rival.

As a work of the Renaissance the Hôtel de Ville is a great loss, its calcined walls being a mass of lime. With it perished that great work of Ingres, "The Apotheosis of Napoleon", and a salle decorated by Delacroix; also works by Lehmann, Benouville, and Cabanel; some landscapes by Hub. Roberts, and a unique collection of all the original sketches of works executed for the city of Paris.

The Conseil d'Etat is burnt, and with it the painted staircase of Chasserian and the *chef d'œuvre* de Guerdon.

The Palais de Justice is destroyed; that is to say, the part constructed by M. Duc, the design for which gained the great prize of 100,000 Frcs., 1869.

Of private collections, that of M. Catteaux of the Institute, at the Corner of the Rue de Lille is no more; a national loss, for it was bequeathed to the State, and contained works by Michael Angelo, Raphael, etc., and M. Ingres; the house of M. Thiers, it

is well known, was destroyed by order of the Commune, and its contents dispersed, but whether they perished in the conflagration of the Tuileries, or still exist in the Garde Meuble, is uncertain. It was strong in Florentine bronzes, books, and historical works.

Of stained glass, that in the Orleans Chapel, by Ingres, is saved, and the remarkable 12th century window, at St. Denis, containing the oldest portrait known — that of the Abbé Suger, was safe in the vaults of the Cathedral prior to the Prussian occupation.

The Musée of the Luxembourg is safe (and all the statues in the garden intact), having passed through the siege and powder explosion that unroofed a portion and destroyed the windows of the Palace.

The Arc de Triomphe has been damaged, and particularly the bas-reliefs of M. Etax. The grand work of Rude is uninjured.

In the Place de la Concorde the horses of Marley still rear their heads. The obelisk of Luxor is untouched and all the statues whole, save that of Lille and one of the fountains, things easily replaced. More so than the great work of "Erostrate" Courbet, artist, iconoclast, and member of the Commune, whose Column Vendôme still chokes the way.

The Palace of the Legion d'Honneur has gone, and with it the archives of authority to bear a *bouton rouge*. The office of the Minister of Finance is razed to the earth, but the Account Public (the Grand Livre) is rescued.

Bronzing Process.

M. Zaliwsky performs the bronzing of small articles of wrought or cast iron by dipping them into molten sulphur to which some soot or lamp-black is added. The coating of sulphuret of iron resulting therefrom is said to take a good polish.